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restorations, and the only injury worth recording is the loss of the upper part of one of the horns of the lyre upon which the Siren is playing. The surface of the marble has recently been cleaned, and the removal of the whitewash with which it was coated has disclosed numerous traces of the dark red pigment originally applied. As this pigment appears equally upon the background, garments, hair, flesh, and accessories, it evidently covered the entire surface, possibly as a foundation for other colors.

E. R.

THE STUDY COLLECTION OF PHOTOGRAPHS

THE knowledge that a collection of photographs for the use of students of the history of art was a necessary accompaniment to the books in the Library led to the purchase of small lots of photographs in the year 1904, but it was not until 1906 that an effort was put forth to build up an adequate collection. Since that time the collection has grown rapidly by means of purchases and gifts until it now numbers over 29,000.

Most of the purchases during the past four years have been made by a representative of the Museum, who obtained them from the principal dealers in Florence, Rome, Berlin, Vienna, Paris, and London, and from Constantinople and India. Others have been secured by the Curators of the Museum in Egypt, Holland, Belgium, England, and Ireland, so that a personal selection and inspection of the photographs was made and good prints were obtained. However, in making purchases a personal visit to the dealer is not always necessary, as one is able to make selections from the catalogues, issued by most of the important dealers (names of whom may be obtained at the Museum) in the cities mentioned, and to secure good prints; but a personal visit is of great value in obtaining some of the desirable photographs which do not appear in catalogues.

The Museum collection contains photographs of architecture, sculpture, painting, and the minor arts, and its scope is extensive, including as it does Assyrian

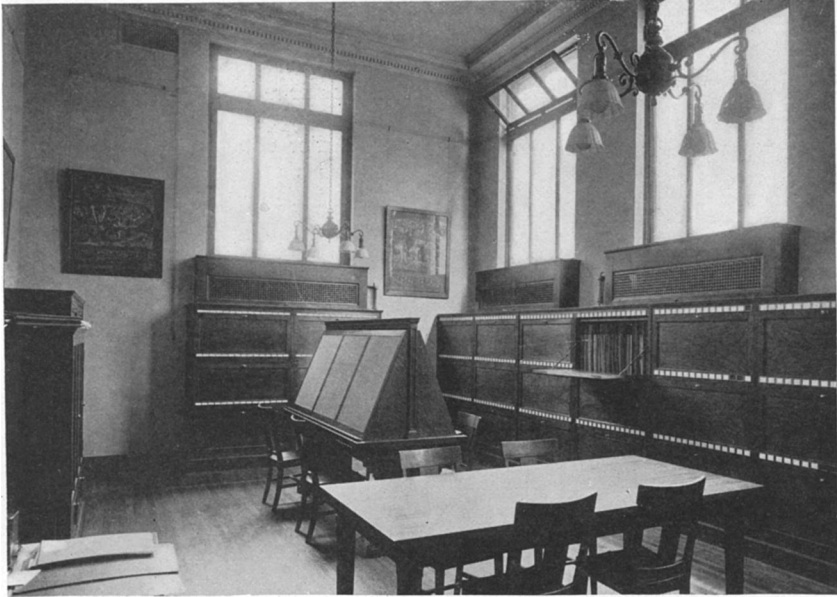
and Egyptian, Greek, Roman, Etruscan, early Christian, Byzantine, Romanesque, Gothic, and Renaissance art, as well as that of the present day, making a comprehensive history in pictures of ancient and modern art. The views in India, modern Egypt, and Palestine are unusual and therefore worthy of mention. That part relating to architecture and sculpture of the Renaissance is supplemented by the splendid collection presented by Mr. E. D. Adams in 1890 and contained in books which may be seen in the cases placed around the model of Notre Dame in the Large Hall of Casts. The collection is strong in photographs of paintings, among the finest and largest being the Sistine Chapel ceiling, and reproductions of the famous Ghent Altarpiece of the Van Eycks. On the walls of the Photograph Room are the unique set of large photographs of the Raphael tapestries in the Vatican, presented by Mr. J. Pierpont Morgan, for whom they were specially made by order of the Pope. The industrial arts of all periods from the ancient Egyptian period to the nineteenth century are represented by examples of mosaics, enamels, pottery, and porcelain, metalwork and jewelry, furniture and carved and inlaid woodwork, carved ivory, leather and illuminated manuscripts (notably many from Persia), rugs, tapestries, embroideries, and laces.

Among the colored plates in the collection is the famous series of Medici prints, as far as published, which contains many examples of the work of Renaissance artists of all schools. They should prove of great value to teachers and students of paintings, particularly to those who have not seen the originals, for the color undoubtedly adds to the beauty and attractiveness of the print, even though to connoisseurs it seems not absolutely true to the original. Leonardo da Vinci's *Last Supper* and Vermeer's *Pearl Necklace* may be mentioned as particularly pleasing.

The publications of the Arundel Club, excellent photogravures in portfolios, issued yearly since 1904, are valuable as showing for the first time reproductions of paintings chiefly in private galleries in England.

As the collection began to grow and the question of mounting had to be considered, much time was spent in an investigation as to the most suitable color and quality of mount and the method of securing the photograph to the mount. Flexible dark

photographs of architecture by historic styles and by subject, to supplement the arrangement in the cases, which is alphabetical by cities; the photographs of paintings, sculptures, and minor arts by galleries and by subject as well as by artists.



ROOM FOR COLLECTION OF PHOTOGRAPHS
THE MUSEUM LIBRARY

cardboard that harmonizes with the tones of the prints was adopted. The photographs are mounted in such a manner that they do not buckle; and as four years have passed since the first of them were done, and they show no signs of curling, it is believed that the process used is perfect.

The three smallest sizes of mounted photographs (11 x 14, 14 x 18, and 18 x 22 inches) are stacked upright in the specially designed cases which occupy three sides of the room. The hinged doors of the cases are so constructed that they may be used as tables when open. Larger photographs on mounts 22 x 28 inches, and a few even larger, are kept in other cases with shallow sliding shelves, on which the photographs are laid flat.

A card catalogue of the collection is being prepared, which will index the

The collection is important as offering further illustrations in connection with the monographs on the artists in all branches of art; and the use the photographs can be put to in providing subjects for lantern slides, and in showing details of ornaments and examples of the arts of craftsmen in all ages, demonstrates the value of the collection to many classes of students.

No attempt is made to arrange exhibitions of the photographs. They are consulted in the Photograph Room by connoisseurs and collectors, artists, architects, and students. Lecturers and teachers who bring classes to the Museum are permitted to borrow photographs from the collection with which to illustrate their lectures in the Museum class room, but the photographs are not allowed to go out of the building. It is desirable that notice of the photo-

graphs required for such lectures should be given at least one day in advance.

The accompanying cut gives a good idea of the arrangement of the Photograph Room and of its furniture.

The room is located at the left of the entrance to the Library and is open daily from 10 A.M. to 5 P.M. except on Sundays and legal holidays.

W. C.

THE SO-CALLED POLISH RUGS

MANY inquiries have been received as to the reasons for describing the so-called Polish rugs in the present loan collection of Early Oriental Rugs as "Persian, made in Imperial manufactories." On account of the limited space in the catalogue it was not possible in it to give a careful explanation of this attribution. The documents which were referred to in the catalogue, and which seem to be quite decisive, will be found in Dr. F. R. Martin's *Oriental Carpets** and are referred to by Dr. W. Bode.† The following rugs of the so-called Polish type are either documental or otherwise authenticated as being of Persian origin:

(1) The so-called Polish rugs preserved in Rosenberg Castle in Copenhagen, including the famous Coronation Carpet—the largest rug of this type known (16 feet by 9 feet)—were sent to the Duke Frederick III of Holstein-Gottorp by a special embassy from the Shah of Persia in 1639.

(2) The so-called Polish rugs which are preserved in the Palazzo Barberini in Rome were presented by the Shah to Pope Urban VIII (1623–1644).

(3) The so-called Polish rug which is preserved in the Museo Correr in Venice is identified by Dr. Bode with the rug brought as a gift from Shah Abbas to the Doge of Venice by the Ambassador Fethi Bey in 1603. Three other rugs of this class in the Treasure of St. Marks‡ are

* Martin, F. R.: *A History of Oriental Carpets before 1800*, Vienna, 1908.

† Bode, W.: *Vorderasiatische Knpftteppiche aus älterer Zeit*, Leipzig, n. d.

‡ Pasini, A.: *Il Tesoro di San Marco*, Venice, 1885, 1887. p. 122; pls. lxxxix, xc, xci, xcii.

identified as presents of the Persian Ambassador Sassuar in 1622, which were, by a decree of the Venetian Senate, consigned to the Procurators of St. Mark's.

(4) In the inventory of Cardinal Mazarin's Collection, several rugs of this class are described, and always as Persian; for instance: "Un tapis de Perse à fonds d'or et d'argent à fleurs et feuillages de soie de diverses couleurs avec sa frise à fonds de soie, couleur de feu et verte à fleurs et feuillages de soie de diverses couleurs relevées d'or et d'argent." Twenty-five of these rugs are also mentioned in the catalogue of the Mobilier de la Couronne sous Louis XIV.

(5) If it is mentioned that there is one so-called Polish rug with a real Polish coat-of-arms in its design, it will be said, no doubt, that this proves conclusively a Polish provenance. Indeed, it shows quite the contrary to be true. This rug, now in the royal residence, Munich, contains the coat-of-arms of the Princess Anna Katherine Konstanza, daughter of Sigismund II Wasa, but the coat-of-arms was so misunderstood by the Persian weaver that it is nearly impossible to recognize it. The white eagle of Poland is represented in colors, and the sheaf of yellow grain of the Wasa family is transformed into a blue, lily-like flower.§ It is one of the rugs which was ordered by a European court to be made in Persia, and came to Poland for the marriage of the Princess in 1642.

In reference to these European orders for carpets, a very important notice upon a documentary discovery was communicated to Dr. Martin by Dr. Karabacek of Vienna. To quote from Martin ||: "He has found in the old sources that such carpets and silk stuff woven with gold and silver were made for Moscow and Poland during the time of Shah Abbas, and the author says that the gold and silver must be of good quality and not too soon become black, because then the Poles would not take the carpets."

It has been said that European experts

§ Compare F. Sarre: *Kunst und Handwerk*, p. 478, 1910.

|| *A History of Oriental Carpets*, etc., p. 63.